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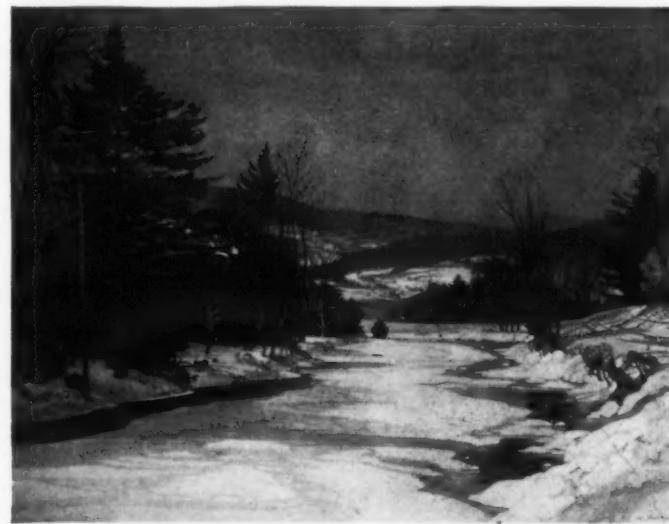
LAY MEMBERSHIP IN GRAND CENTRAL ART GALLERIES

Although the lay membership subscription fee has been \$600 annually during the ten years of the existence of the Galleries, it was deemed necessary by the management to reduce this subscription to \$350 for 1933, 1934 and 1935 and we urgently invite those interested in American Art and American artists to become members for this year on this new basis.

One half of all proceeds received from lay memberships will be sent to the artists.

For the benefit of those who are not familiar with our plan of operation, we wish to advise that the artists, who are selected by a jury, contribute one work of art each year for a period of three years, upon being elected to membership.

Over three hundred painters and sculptors have made application for membership during the past year and only four of this number have been accepted by our art committee which acts in the capacity of a jury on admission. The members of this committee are Eugene Savage, chairman, Edmund Greacen, John C. Johansen, Ernest Peixotto and



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Adolph Weinman. It is obvious that artistic standards are maintained at a very high level.

The lay members contribute a cash fee for which they receive a work of art annually as long as they are subscribing members.

Our painters and sculptors have been most generous in supporting their Galleries this year and have given paintings and bronzes worth from \$600 to \$2,000 as their contributions. Included are landscapes, marines, still life paintings, and sculpture for the home and garden; all by distinguished artists of national and international reputation. By subscribing \$350 you will secure one of these works of art and will at the same time be supporting American artists and their home institution.

Our records for 1934 show that out of the forty-seven lay members participating in the drawing last year, twenty-nine secured either their first, second or third choice and most of the others either fourth or fifth choice. This not only attests to the diversity of taste among our lay members but to the desirability of our plan of distribution.

The paintings illustrated were contributed by the artists for the 1935 drawing

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The ART NEWS

Established 1902

S. W. Frankel, President

VOL. XXXIII

NEW YORK, SEPTEMBER 14, 1935

NO. 40 MONTHLY

Loan Exhibition Of Spanish Art Opens October 5

Leading Dealers, Collectors
and Museums Lend Canvases
to Brooklyn Museum Display
Covering Wide Scope

Leading museums and private collectors throughout the country are cooperating with the Brooklyn Museum by lending their finest Spanish paintings to a display which, when it opens on October 5, will be a dramatic curtain raiser for the winter art season. Ranging from the beauty of XVth century religious art to the psychological clairvoyance of Goya's portraiture, the show will inaugurate the new main entrance hall and special exhibition galleries on the first floor. Mr. Youtz feels that it is especially appropriate to hold a loan show of Spanish art at this time, since the permanent collections on the first floor of the Museum consist largely of the aboriginal art of Spanish America.

Although information is not as yet available concerning all the important works which will be brought together in Brooklyn, it is already clear that Mr. Youtz and his associates are making every effort to assemble a representative group of masterpieces carrying us from the magnificent altarpieces of the early period, rich in gold and naive phantasy, to the turmoil and vivacity of the late XVIIIth and early XIXth century, so brilliantly reflected in the paintings of Goya.

Some twelve El Grecos, expressive of many phases of the master's art, have already been secured for the show and promise to be one of its features. Here connoisseurs and students will undoubtedly have an opportunity to compare and study all phases of the master's genius, including some of his less familiar and characteristic moods. As examples of the variety of approach found in this group, we have two such strongly contrasting works as "The Apparition of the Virgin to St. Dominic" in which the Madonna is interpreted in a more humane and benevolent spirit than is generally customary in El Greco's work, or for that matter in Spanish painting as a whole. The picture expresses a relation based on love and reverence rather than on awe. The other, "The Visitation of the Virgin," shows a simpler and more impressionistic phase of El Greco's technique. The severely simple background is relieved only by a classical doorway. The figures of Mary and Elizabeth in their flowing robes are used as studies in light and dark. The figures could be those of any Roman matrons.

Among the El Grecos which have been announced as loans from various museums are "The Purification of the Temple" from Minneapolis; "Crucifixion with View of Toledo" from Cincinnati and "Crucifixion," "Pieta" and "Portrait of a Lady," all from the Penn-



"CORONATION OF THE VIRGIN"

ARAGONSE SCHOOL, XVTH CENTURY

Loaned by French & Company to the exhibition of Spanish painting opening at the Brooklyn Museum on October 5.

Third Exhibition of Persian Art Held in Leningrad

LENINGRAD.—The Third International Exhibition of Persian Art was opened in the Hermitage Museum, Leningrad, on September 10th, 1935. At the same time, in response to the generous invitation of the Soviet Government, the International Association for Iranian Art and Archaeology is inaugurating its Third Congress, which will be held in Leningrad and Moscow until the 18th of September.

The Exhibition, while comparable in size and magnificence to the London Exhibition of 1931, has a distinctly different aim. The London exhibition comprised a systematic and comprehensive collection of nearly all the available masterpieces of purely Persian art, an undertaking that perhaps cannot ever be repeated. The Leningrad Exhibition aims primarily to show the relation of Persian art to that of the other cultures with which it was directly associated, in particular the art of the regions to the north and east of Iran in which the Russian collections are so extraordinarily rich, containing as they do more than ninety per cent of all the known material.

The relations of Persian art with that

of the Caucasus, Turkestan, Siberia, Central Asia, Mongolia and the Far East are displayed with a fullness that has never before been possible. In addition to the immense resources of the Leningrad Museums, important exhibits, for the most part unpublished, have been brought from the numerous provincial museums in the Soviet Union. The Pazirik finds, already famous but little known, and important for their relations to Achaemenid art, occupy a whole gallery. The vivid animal art of this region is supplemented by groups of Siberian bronzes for which the Hermitage is famous. The art of Chinese Turkestan, which at a number of points had significant relations with the Iranian culture, is shown on an unprecedented scale. The rich finds of the several Kozlov and Oldenburg expeditions to Noin Ula, Khotan, Kutcha, Turfan, Ton Houang and Khan Khotu are being exhibited in their entirety for the first time. Until now only a relatively small proportion of this important material has been seen or published. All the famous Scythian and Sarmathian gold and bronze, the supreme expression of the "animal style" and the richest treasure of ancient

metal existing anywhere, are available for members of the Congress and visitors.

An important feature of the exhibition is the unprecedented display of Sasanian Art. To the hundred examples of Sasanian metal in the Hermitage which comprise more than seventy per cent of the known pieces, there have been added a number of famous objects from the other collections. It is safe to say that this phase of Persian Art, so important and still insufficiently understood, is presented with a completeness hitherto unknown. The still somewhat mysterious Graeco-Bactrian Art, with its important Iranian and Indian relations, can be successfully studied only in the Hermitage collections which form an interesting part of the Exhibition.

Other phases of Iranian art, such as the renaissance in the Caucasus in Seljuq times, are illustrated by material which is hardly known outside Russia, such as the great Dagestan stone reliefs which recall their Sasanian prototypes. Four galleries are devoted exclusively to the art of Timurid times in Samarcand and the adjoining regions. An unique collection of Mogul arms and armor illustrating the role of Persian art in North India occupy another gallery.

Where the purely Persian art is shown with the affiliated art of other

(Continued on page 6)

Special Values Of Italian Show Are Summarized

Close of Great Paris Exhibit
Gives Opportunity to Appraise
Major Features in a Display
Distinguished by Grandeur

By DR. ALFRED M. FRANKFURTER

PARIS.—The first and the lasting impression of the Italian Exhibition, which has just closed at the Petit Palais, will remain the grandeur of its proportions. Grandeur in every sense—in the simply fantastic crowds of visitors; in the dazzling array of flag-decked life-size reproductions of the Titian "Flora" and the Botticelli "Venus" which decorated every Paris boulevard and square; in the number of paintings, drawings, sculptures and objets d'art; and grandeur, above all, in the superb quality of the works of art which were exhibited.

For, if at the Burlington House Italian Exhibition of 1930 one saw more of everything than in Paris, one could not have seen the uniform level of masterpieces which, to large extent, filled—and to capacity—the galleries of the Petit Palais. Only the *largeesse* of a dictator's decree could have brought forth from the Italian museums and churches, even to the remotest chapel, the wealth of art which journeyed thence to Paris—and it was precisely such a grand gesture which made possible the entire exhibition.

Of grandeur, too, the simplest statistics of attendance tell an eloquent tale. There were sold, within just two months, 650,000 paid admissions at ten francs each, together with 350,000 catalogues, again at ten francs each—a fact which will enable the Petit Palais exhibition to go down in history as the first art exhibition which ever made a profit over its expenses.

Yet whatever profit the exhibition made for itself, it gave profit tenfold to the visitor who had the patience and courage to come often, to defy the never-thinning, volatile crowd which more than anything else was reminiscent of one at a New York subway platform at closing time, which pushed and milled from gallery to gallery, and which only at mealtime left the exhibits free for the study they required. Thus it is that only a series of daily visits could provide the basis for a mature consideration which, as a matter of fact, one seems only to have achieved after the closing of the exhibition.

One could, for example, have given one's whole time to study of the primitives alone, victims though they were of a curious manifestation of French taste—which took the form of placing the primitives, not at the start of the painting galleries where they properly belonged, but by themselves in a little wing which ran off the XVth century

galleries. How characteristic of standard French esthetics, this treatment of the great early masters—including, often in their greatest phases, Cimabue, Giotto, Simone Martini, Duccio, Sassetta, and dozens of others—as if they were a little intermezzo which would agreeably interrupt the perhaps monot-

(Continued on page 11)

(Continued on page 4)

BROOKLYN TO EXHIBIT SPANISH ART

(Continued from page 3)

sylvania Museum of Art. M. Knoedler and Company of New York are lending "The Apparition of the Virgin" and "The Visitation of the Virgin," while an interesting "St. Jerome" comes from the Maurice Harris collection. Representative of the fine examples which are being secured from leading private collections throughout the United States are "The Annunciation" (Ralph M. Coe); "The Adoration of the Shepherds" (George Blumenthal); "Head of a Man" (Dr. F. H. Hirshland) and "St. Veronica's Veil" (Theodor Szarvas).

Four examples of Goya's portraiture have thus far been promised for the show—the "Self Portrait" from the City Art Museum of St. Louis, the "Princesa de la Paz" from the J. Watson Webb collection, Jules Bache's "Don Manuel Osorio" and "Head of a Saint" from the Maurice Harris collection. The three paintings by Velasquez which have been secured are "Don Balthazar Carlos and Dwarf" from the Boston Museum of Fine Arts; the "Self Portrait" from the Jules Bache collection and "St. Peter" from the William Rockhill Nelson Gallery in Kansas City.

Special interest will undoubtedly center in the group of early painting, among which the three Jaime Huguet from the collection of Mrs. Ralph M. Coe and "The Annunciation" by Juan de Burgos from Fogg are among the few examples in this field which are not anonymous.

French & Company are making several contributions to this section of the display, including a large XVth century altarpiece, two wings of a triptych and one of eight panels from a XVth century Hispano-Flemish altarpiece. The "St. Christopher" from the Edward Forbes collection of the Fogg Museum is an interesting example of either Castilian or Aragonese art of this same period. Yale University is also an important contributor to this section of the exhibition and will send a group of works which includes a double panel representing the "Baptism of Christ" and "St. John." In the field of fresco, the Brummer Galleries are lending two fine examples of the Catalonian school.



"THE CIRCUMCISION"

This painting, formerly in the Conde de las Almenas collection in Madrid, has been loaned by French & Company to the exhibition of Spanish painting opening at the Brooklyn Museum on October 5.

Ribera, Murillo and Zurbaran will be seen at their best in works which come from the Boston Museum, the City Art Museum of St. Louis and the Detroit Institute of Arts. The inclusion of paintings by such masters as del Mazo and Alonso Cano will further

SPAIN, XVTH CENTURY

combine to create a comprehensive survey of all phases of Spanish art from its passionate mysticism to its stark and penetrating realism.

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**Reid Tapestries
Among Accessions
Of Metropolitan**

The most important of the acquisitions announced by the Metropolitan Museum in its August *Bulletin* were the two Gobelins tapestries formerly in the collection of the late Mrs. Whitelaw Reid at Ophir Hall. These weaves, it will be remembered, brought the highest price at the sale of the collection held last May under the auspices of the American-Anderson Galleries. They were purchased for \$11,000 apiece by French & Company, from whom they were secured by the Metropolitan.

Preston Remington, writing in the August *Bulletin*, characterizes these hangings as "extraordinarily fine products of the best period of the Gobelins manufactory." This authority also traces in a scholarly article the history and provenance of the hangings which by process of elimination are judged to be from the third set of the various Hunts of Maximilian series done after the cartoons of Barent van Orley. Since these weaves, which bear the zodiacal signs of the months of April and September were both described and illustrated in *The Art News* at the time of the Whitelaw Reid sale, they are too familiar to our readers to require further description.

Other August accessions include a granite sphinx of Hat-Shepsut which has been placed on exhibition at the entrance to the Egyptian rooms. The sphinx, which was originally one of six in the middle court at Deir-el-Bahri had, like its fellows, been cast ignominiously into a quarry during a troublous period of Egyptian history. Director Winlock in his article describes the many vicissitudes which this sculpture suffered under Thut-mose III, which made it essential to restore missing parts and to build up fragments. This difficult work has, however, met with success and today as Mr. Winlock phrases it: "The long, lithe muscular lion's body, with its proudly erect Pharaoh's head, crouches at one end of the Museum entrance hall, an interesting pendant to the human-headed Assyrian lion and bull across the way." It was nearly ten years ago that the Museum's Egyptian Expedition first began to unearth fragments of granite sphinxes from Hat-Shepsut's temple in Thebes. These have been mentioned and pictured in the annual reports of the Expedition.

To the numerous gifts made to the Museum in the name of George and Florence Blumenthal, there have recently been added four charming examples of Ptolemaic jewelry—two pairs of gold earrings, a gold bracelet and a gold necklace, which are described at length in an article by Charlotte R. Clark.

A Greek terra cotta relief, also among the acquisitions described in the August *Bulletin* is unusual both in its subject and technique. It represents a love scene, with a youth and a girl standing in a grape arbor, with a little boy tugging at a corner of the youth's tunic. The work, which dates from the IVth century B. C., is related in style to the Tanagra statuettes.

For the Chinese department, the Museum has secured a portrait figure of a Ming official in painted and gilded wood which as Mr. Alan Priest says "could sit comfortably among the great portrait sculpture of Rome."

Also of special interest among last month's accession is a Limoges enamel hand basin, one of a pair of the type used in the dinner service of a lordly householder in mediaeval Europe. Such basins were passed among the guests before and after eating. The Museum's specimen is gracefully embellished in gilded copper and colored champleve enamels with a series of hunting scenes.

A magnificent Goya aquatint, "The Giant," was also secured in August. This specimen is a newly discovered impression in an unrecorded earlier state. Previously only three other prints of this subject were known.

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**Exhibition Plans for Season
Made by Museum of Modern Art**

The Museum of Modern Art has recently announced its schedule of exhibitions for the 1935-1936 season, which is as follows:

Oct. 2-Oct. 24

FERNAND LEGER—An exhibition of paintings and drawings by the distinguished French artist who is frequently called one of the four great cubists. Among the paintings will be several of Léger's most important works.

Oct. 2-Oct. 24

WIEMELEER BOOKBINDINGS—An exhibition of modern bookbindings by Professor Ignatz Wiemeler, who is considered by many the foremost living bookbinder. Professor Wiemeler is head of the Department of Bookbindings at the famous Staatliche Akademie für Graphische Kunst in Leipzig. The Exhibition will be held under the auspices of the Museum's Library Committee and under the direction of Monroe Wheeler.

Oct. 2-Oct. 24

CALIFORNIA ARCHITECTS—An exhibition of architectural models, plans and enlarged photographs of the recent work of modern architects in California, with special emphasis on the work of Richard J. Neutra. The Exhibition will also include photographs of modern architectural sets that have been used in motion pictures.

Oct. 24-Oct. 31

LE CORBUSIER—An exhibition of models and photographs of work by the famous French-Swiss modern architect, whose influence as one of the founders of the International Style in architecture has been felt throughout the post-war world.

Nov. 6-Jan. 5

VINCENT VAN GOGH—An exhibition of about sixty paintings and fifty draw-

ings of the great modern Dutch artist, most of which have never been seen in this country. Thirty of the finest paintings from the Kröller-Müller Collection in The Hague will be included.

Jan. 15-Feb. 15

GIFT OF MRS. JOHN D. ROCKEFELLER, JR.—An exhibition of the collection of oils, watercolors and drawings, principally by American artists, given the Museum by Mrs. Rockefeller in May, 1935, and amplified by further gifts to be announced at the time of the Exhibition.

Feb. 26-April 12

CUBISM AND "ABSTRACT" ART—An exhibition which will show the development of "abstract" or non-representational art and will illustrate the principal sources and consequences of cubism and related movements. It will also indicate the widespread influence cubism and "abstract" art have exerted not only on painting and sculpture but also on architecture, commercial art, typography, photography, the theatre, and the motion picture.

April 22-June 7

MODERN PAINTERS AND SCULPTORS AS ILLUSTRATORS—An exhibition which will include the original drawings, proofs for illustrations, and books in which were published illustrations by many of the foremost artists of our day whose reputations now are based principally on their work as painters and sculptors. Among them will be included Picasso, Matisse, Derain, de Segonzac, Maillol, Barlach, Miro, Grosz and others. The Exhibition will be held under the auspices of the Library Committee of the Museum and under the direction of Monroe Wheeler.

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**Leningrad Host
To Big Exhibit
Of Persian Art**

(Continued from page 3)

regions, such as that of Western Islam, the Persian exhibits are all marked by a special label of a distinctive size and color, making possible immediate identification and instructive comparisons.

An essential part of the Exhibition is the display of material discovered since the London Exhibition. Most of this is being lent by the Iranian Government and includes a group of the Persepolitan sculptural fragments, so precious because they show a sensitiveness and expressiveness of surface that have been lost in most of the examples in Western Museums which have suffered from exposure. The Darius gold boundary plaque, a recent sensational discovery, is also shown in its original stone box. The products of various expeditions, to Astarabad, Damghan, Nihavand, Syalck, Persepolis, Rayy and Susa, are found in abundance. Leningrad will be the only place, except Teheran, where these recent discoveries can be studied comparatively.

There is also a special exhibition of falsifications and a number of well-known pieces, the status of which has not yet been settled to the satisfaction of all scholars, are on view for further study and discussion.

The Exhibition also includes the first systematic presentation of the results of the Survey of Persian Architecture initiated by the American Institute.

**SEPTEMBER NEWS
OF METROPOLITAN**

Among the September acquisitions of the Metropolitan Museum is a Caucasian gun dating from about 1825 and representing in its exquisite niello and damascening the finest type of workmanship achieved in Daghestan during this period. A small mahogany desk of Baltimore workmanship with finely inlaid classical ovals is also shown in the Room of Recent Accessions. Dating from about 1795-1800 this handsome example of Southern cabinet work is described by Mr. Joseph Downs as the first piece enlivened in the typical Baltimore fashion with gold leafed glass panels to be acquired by the Museum.

In the last few months, the charm of the American Wing has been further enhanced by the installation of a number of lighting fixtures, contemporary in date with the rooms in which they are shown. Three archaic Greek statuettes of very fine quality, which are also among this month's acquisitions, include a late VIth century figure of a goddess, a very subtly modelled statuette of a maiden of the early Vth century B.C. and a statuette of Aphrodite or one of her votaries in the style of the late VIth century B.C.

Egyptologists and students will be especially interested in the scale model of an Egyptian temple in exact detail which has recently been placed on view. The relief workers, who were in charge of this project spent nearly a year in completing this reconstruction of the temple of Queen Hat-Shepsut as it was in 1480 just before her death.

**Jury of Artists
For Carnegie Show
Now Made Public**

PITTSBURGH.—The 1935 Carnegie International Exhibition will open this year in Pittsburgh on October 17 and continue through December 8. Particular interest will attach to the coming International, because during its duration the one hundredth anniversary of the birth of Andrew Carnegie will be celebrated.

It is fitting because of Andrew Carnegie's ideals on international relations that in the year of his centenary more nations than ever before will be represented in the exhibition. Twenty-one nations will send paintings: Argentina, Austria, Belgium, Brazil, Canada, Chile, Czechoslovakia, France, Germany, Great Britain, Holland, Hungary, Italy, Mexico, Norway, Poland, Spain, Sweden, Switzerland, the Union of Soviet Socialist Republics, and the United States. There will be in all approximately three hundred and fifty paintings in the display. Each national group will be hung in a separate gallery.

The show will set forth all aspects of present-day work, thus giving the public a fairly accurate report of what is going on in western art. All the painters who have been invited to send to

the exhibition are representative of recognized groups in their own lands.

A Jury of Award, consisting of six artists, three from foreign countries and three from the United States, will meet in Pittsburgh beginning September 25 to select the prizes. The first prize will be \$1,000; the second \$600; third \$500; first honorable mention \$400; second honorable mention \$300; third honorable mention \$200; and fourth honorable mention \$100.

In addition to these prizes, the judges will be called upon to award a prize given by the Garden Club of Allegheny County, amounting to \$300, for the best painting of flowers or a garden. During the latter part of the exhibition a Popular Prize will be decided by the vote of the visitors. The Popular Prize will be \$200.

Homer Saint-Gaudens, Director of Fine Arts, announced on September 5 the names of the six artists, three Europeans and three Americans, who will comprise the Jury of Award for the 1935 Carnegie International Exhibition

of Paintings. They are Alexander Brook of New York City; John Steuart Curry of Westport, Connecticut; Colin Gill of London, England; Jonas Lie of New York City; Henrik Lund of Oslo, Norway; and Isidore Opsomer of Antwerp, Belgium.

The Jury will meet in Pittsburgh on September 25, and will continue in session daily until they have awarded all the prizes among three hundred and fifty paintings from twenty one nations.

Alexander Brook, John Steuart Curry and Jonas Lie are all widely known in American art circles. Colin Gill is one of the younger English painters. He first exhibited in the United States at the Carnegie International in 1923.

Henrik Lund is the outstanding impressionist Norwegian painter. He was born in Bergen, Norway, in 1878, and has exhibited in the Carnegie Internationals since 1929.

Isidore Opsomer was born at Lierre, Belgium, in 1878. He is Director of the Fine Arts Academy in Antwerp, and is represented by paintings in most of the galleries of Europe.

A. S. DREY

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BROOKLYN TAKES ART INTERNES

"For the coming year, the Brooklyn Museum is establishing an interne system for training candidates for the museum profession," Director Philip N. Youtz has announced. The establishment as an integral part of museum training of a system of internship such as has been in use for many years in training the medical profession definitely marks the recognition of the professional character of curatorial work. To make this system possible the Rockefeller Foundation has offered the Brooklyn Museum six fellowships. In making this offer the Foundation has expressed a preference for men who are thoroughly grounded academically and who are certain to find a place of leadership in the museum profession either in a curatorial or an executive capacity.

The Brooklyn Museum will give these internes a thorough practical experience in the operation of a museum. It will impress on them the social obligations of the museum to the general public and the opportunity which the museum has of serving its community. It will provide also a chance to experiment for the improvement of present museum practices and to develop new museum methods.

Six internes have already been appointed to begin work on October 1, thus inaugurating the Museum's new system. The appointees to the internships are: Herman Williams, of Cambridge, Massachusetts, recommended by Professor Paul J. Sachs of the Fogg Art Museum, Harvard University; A. D. MacDonald, of Boston, Massachusetts, recommended by Pro-

Newark Museum Acquires Bronze By Gaston Lachaise

NEWARK.—A bronze sculpture of a woman's figure by Gaston Lachaise is announced as the latest addition to the Newark Museum's collection of contemporary art. The bronze has been placed on exhibition in the Museum's sculpture court. The commanding place which Lachaise occupies in American art was signalized by the large one-man exhibition of his work which the Museum of Modern Art in New York held during the past winter.

The new Lachaise bronze, which is without a name, represents a mature woman wearing a Spanish costume. Although it does not measure more than twelve inches in height, there is great amplitude and dignity to the subject. The figure was executed in 1926, and was shown in the Museum of Modern Art exhibition.

The Newark Museum also has a gilded bronze head of a woman by Lachaise in its sculpture collection. This latter figure was part of a large gift of contemporary American art made by Mr. and Mrs. Felix Fuld at the time of the opening of the Museum building.

essor Charles Rufus Morey, the Department of Art and Archaeology of Princeton University; John Davis Skilton, Jr., of Cheshire, Connecticut, recommended by Director Everett V. Meeks and Professor Theodore Sizer of the Gallery of Fine Arts, Yale University; Donald A. Shelley, New York City, recommended by Walter S. Cook of the College of Fine Arts, New York University; A. John Tobler, of Philadelphia, Pennsylvania, recommended by Mr. Horace F. Jayne, Director of the University Museum, University of Pennsylvania; and Howard Henry Alger, of Fanwood, New Jersey, recommended by the Turner Construction Company of New York.

LONDON NOTES

The group show of etchings and engravings at the Fine Art Society includes a representative selection of plates by both old and modern masters, calculated to appeal to discerning collectors of all persuasions. Of the great early German artists, Durer naturally takes first rank with several important specimens, including the well known "Adam and Eve" in an early state. Examples by Aldegraver and Schongauer also stand out because of that Gothic force of line and perfection of form which gave a special glory to this period. Of the Dutch School, several rare plates by Rembrandt are of outstanding importance. In the modern English group, the technical perfections of several prints by Muirhead Bone and Gerald Brockhurst are particularly striking. Zorn, who still continues to be a favorite with many collectors, is also included in prints which display his virtuosity of technique and highly personal style.

A certain Catholicity of geographical taste is found in the exhibition of drawings by Sir Charles Holmes which have been on display at Colnaghi's. Some twenty sheets are included in the show and since these date from various periods of the artist's career, they reveal something of his development in the treatment of composition and in the handling of light and shade. However, despite the fact that the artist has chronicled scenes ranging from the warm Italian countryside to the austerity of northern moors, his tenderest and most sensitive work is certainly to be found in several scenes done in the Appleby district. These are imbued with that sensitivity and delicate power of observation which come to an artist when he depicts phases of nature with which he has a strong temperamental affinity.

Near Eastern Art Of Early Period Shown in Boston

BOSTON.—The antiquity of culture in the region now known as the Near East has long been admitted but the continuity of this culture has been less widely recognized than has that of ancient Egypt. A gallery exhibiting objects from this region in its early periods has recently been opened at the Boston Museum of Fine Arts. Although the objects are relatively few for so great a span of time, an unbroken tradition is obvious in the examples which date from the fifth millennium to the 8th century B. C. Sometimes hundreds of miles separate their places of origin, and centuries of time.

Particularly noteworthy among the exhibits are the series of seal cylinders, used for stamping and sealing documents and personal communications. There is a group dating from about 2400 to 1500 B. C., some of them contemporary with Gudea. Of great importance are these because they preserve old designs and symbols, which would otherwise have been lost with the more monumental works of art of the time, that have mostly disappeared.

It is arresting to compare these seals with a number made some thousand years earlier in the same general region of the lower Euphrates. The earlier examples are far more vigorous in drawing and richer in imaginative content. There is a miniature ship with sails flanked by palm trees; another shows mountains and water, while a third is carved with leaping gazelles and ibexes in a landscape. It would be difficult to find in any art a more satisfactory representation of a mountain landscape inhabited by lively animals than in this one of about 4000 B. C. A number of pieces of prehistoric pottery have a similar dynamic quality. A. H. W.

BOSTON REPORTS ON RAYY FINDS

BOSTON.—The once brilliant city of Rayy in Persia is yielding up its treasures to the excavator's spade. The first of the objects recovered for the Boston Museum by the Joint Expedition of the Boston Museum of Fine Arts and the Mrs. William Boyce Thompson Foundation of the University of Pennsylvania have been received at Boston and were placed on exhibition on June 20.

Less than two years ago plans for the Expedition to Persia were announced. A technical staff was fitted out with Dr. Erich F. Schmidt as Field Director and in January, 1934, work was begun on the ancient site. During this first year concentrated excavation was possible for only a few weeks yet the returns as viewed at the Boston Museum constitute an important addition to its Persian Collection. An equally large group of objects have been received at the University Museum in Pennsylvania, while one-half the finds were retained by the Persian Government. Dr. Schmidt early announced that the purpose of the Expedition is to determine the cultural development of Persia as it occurred at the city of Rayy. Among objects found at the Chishmeh Ali Mound, near the ancient Citadel, there are prehistoric bowls; pottery of various forms made during the rule of the Parthian Kings, who succeeded Alexander the Great; Islamic lamps of bronze and pottery; glazed bowls and jugs; stucco friezes; glazed bowls and jugs.

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The Chien Lung artist who decorated this most unusual famille rose plate from the Ralph M. Chait collection, abandoned his native legends for a quaintly delightful interpretation of "The Judgment of Paris." The figures are done in delicate famille rose upon a luminous white ground and although the goddesses almost succeed in being European, the peony border reverts to Chinese taste.



Great elegance of form distinguishes this Chien Lung beaker from the Parish-Watson collection. A faint metallic luster plays over the surface of the mustard yellow enamel glaze, which is minutely crackled. The bold flare of the trumpet lip suggests a simplified flower motif. Formerly in the possession of the late Mr. E. C. Converse of New York, the vase is in perfect condition.



An all over conventionalized flower and dragon decoration is most effectively employed on this Chien Lung vase, one of a pair from Yamanaka & Company. Jui scepter heads appear in the banding on the shoulder while cylindrical handles break the height of the flaring necks. In addition to its vigor of draughtsmanship, the pattern is marked by a strong feeling for the play of dark and light values.



The dominant motif in this one of a pair of Chien Lung vases are groups of boys masquerading on a balustrade and holding up emblems forming a rebus of good wishes. These read "Happiness, promotion and good luck" and "May every wish be fulfilled." Seal marks of the Imperial potters of Chien Lung appear on these fine specimens in brilliant enamel, which were once in the J. Pierpont Morgan collection, and are now in the possession of Roland Moore.



As is fitting for a barber's bowl used by the Imperial household of China, this very interesting specimen of the Chien Lung period from the Edward J. Farmer collection, is painted with the greatest elegance. A crisp perfection of draughtsmanship marks the palace garden scene in the center, while the compact floral border and the reserves on the diapered rim, display the subtle harmonies of Peking enamel in famille rose.

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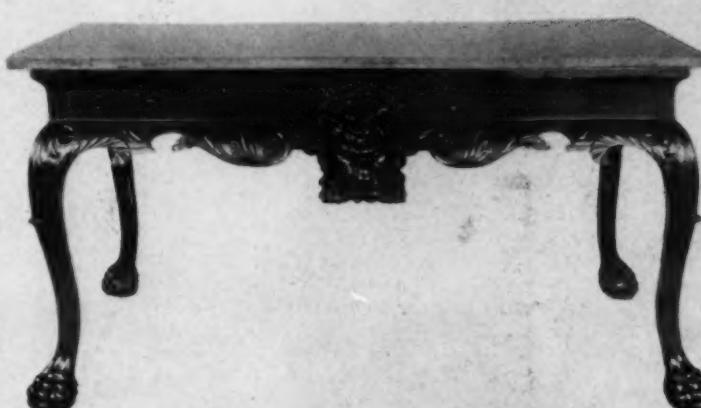
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The crisp perfection of carving upon the apron of this Irish Chippendale table is almost suggestive of the refinements of the XVIII century silversmith's art. Centered by a Renaissance mask, acorn swags, acanthus scrolls and phoenixes form an openwork pattern so rich as to offer insuperable difficulties to any save a master craftsman. The piece, which is in the collection of Arthur S. Vernay, has graceful cabriole legs and lion paw feet.



This rare Georgian side table from the collection of Frank Partridge Inc., dates from about 1745-1750. In style it is dominated by the boldly carved and foliated lion's mask and paws centering the apron. On either side graceful acanthus sprays run from the apron down over the knees. The legs of this piece, which was formerly in the collection of Lord Lamborne, end in powerfully executed lion claw and ball feet.

The great spread-eagle which supports the top of this pedestal table from the Symons Galleries is carved with unusual realism. Heavy swags of acorns emphasize the minute treatment of the feathers while the maker's skill is further displayed in the rich corner volutes and end motives. The dramatic treatment of the pedestal is balanced by the simplicity of the massive base and the classical Greek key fret on the apron.



Strongly architectural in character, this early Georgian mahogany cabinet is notable for its finely balanced proportions. Great refinement of craftsmanship marks the carving of the fretwork friezes and Corinthian columns, while the curved treatment of the door panels gives a note of grace and lightness seldom attained in massive pieces. The cabinet, which dates from circa 1740, may be seen at the galleries of French & Company.



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combine in this
fine early Georgian
eagle head chair.

one of a pair in the possession of Stair & Andrew. The acanthus sprays on the splat sharpen into eagles' heads, while the arms end in a bolder version of this same motif. The superbly carved front legs end in claw feet and a beautiful quality and design of XVIII century needlepoint is used for the upholstery of the seats.

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COMING EVENTS

Although September is outwardly a quiet month in the New York art world, there is always a sense of stir and expectancy beneath the surface. Besides the excitement of collectors and dealers returning again from European travels, mid-September is inevitably signalized by a tantalizing flutter of announcements which herald the excitements of a new season. In the field of contemporary art, the Carnegie International is the first big event on the horizon. This year we have the added feature of paintings from several South American nations, which give a special attraction to the one hundredth anniversary of the birth of Andrew Carnegie which occurs this year. The list of jurors, who this year is composed of a group of leading painters from both America and Europe, has also now been made public.

The Brooklyn Museum, is inaugurating the fall season with great activity in many fields. The important loan show of Spanish painting which will open on October 5 promises to be a really thrilling affair, featuring loans from leading museums and collectors throughout the country. In addition, Brooklyn is also attracting attention by its new interne experiment, an intelligent and psychologically sound procedure which is likely to be adopted in the near future by other enterprising institutions.

The Museum of Modern Art has, as usual, mapped out its major schedule far in advance, and we already have a forecast of what this institution is offering for the entire season. Of these events, the most exciting certainly promises to be the great Van Gogh show with loans from the Kröller-Müller collection in the Hague which is set for late in January. The Léger show which will usher in the season and the displays of Cubism and Abstract Art which are promised for the spring reveal that the museum will continue its appraisals in the field of non-representational art.

The interest of government and mu-



"LANDSCAPE WITH CATTLE WATERING"

This painting, which is listed in the catalogs of various well known authorities was formerly in the collection of John Chadwick Kershaw. It is now on view at the galleries of Frederic Frazier, Inc.

nicipal authorities in fostering American art and in intelligently employing the talents of our painters and sculptors in the decoration of public buildings has actively continued during the summer months. Much thought and analysis of difficulties is being brought to bear upon the inevitable problems which are attendant upon combining altruism and art. The excellent articles by Forbes Watson which have appeared from time to time throughout the summer months, make it clear that every effort is being made to avoid pitfalls and to face the problems of government art sponsorship in a realistic and constructive spirit.

FRANCE ACQUIRES LINTOTT CANVAS

A painting of a negress by E. Barnard Lintott, New York artist, has been purchased by the French government for the permanent collection of the Musée Jeu de Paume. The canvas, entitled "Mandy," was in the highly successful exhibition of Mr. Lintott's work held in June at the Bignon Galleries in Paris. The selection was made by a committee representing the museums of France and headed by André Desarois, director of the Luxembourg.

Kress Collection To Be Exhibited At Squibb Gallery

New York University Fine Arts Dept. announces the opening of an exhibition of Italian Old Masters, from the collection of Mr. Samuel H. Kress, at the Galleries of the Squibb Building, 33rd floor of 745 Fifth Avenue, on Tuesday, October 15. The exhibition will include approximately seventy paintings, among them the pictures from the Kress collection which were shown at the recent exhibition of Italian painting in Paris. Some of these are works which have not previously been exhibited in New York. The arrangement of the exhibition will be in the hands of Mr. Stephen S. Pichetto. A program of lectures and concerts is planned in connection with the exhibition, provided through the co-operation of the Fine Arts and Music Departments of New York University.

Obituary

PAUL SIGNAC

Paul Signac, who died in Paris on August 15 at the age of seventy-two, witnessed during the course of his long life almost all the many exciting movements which have in turn gained ascendancy in contemporary French painting. Although Signac was famous both here and abroad as an artist, he will perhaps be remembered longest as the expounder of the theory of Pointillism, which for a time had a revolutionary effect upon French art. This credo, which was brilliantly elucidated in his book *De Delacroix au Neo-Impressionism* had as its ideal "the gaining of a maximum of luminosity, coloration and harmony by means of suppression of all impure mingling, by the exclusive use of optical mingling of pure colors."

Although as Elie Faure points out, Signac was among those who erred in taking one of the means of painting for the sole purpose of painting, the decorative possibilities of his theory when linked with both genius and infinite patience was revealed in the art of Seurat. However, since the death of this master

in his early thirties, there have been few to practise pure pointillism. For the building up of a composition of "points" of pure pigment, demanded for full success a rare combination of imagination and minute analysis of the color spectrum. Signac himself applied certain modifications to his own theories and the landscapes for which he is best known show the influence of both Monet and Guillaumin.

Signac's work has been widely shown in this country and is in the permanent collection of the Metropolitan Museum of Art. In Paris, Signac was prominently identified with the Salon des Independents, where he regularly exhibited his work. He was for several years the president of this Society. France recognized his contributions to art by conferring upon him the order of the Commander of the Legion of Honor.

A. D. SAVAGE

The well known classical scholar, Alexander Duncan Savage, who had held many important museum posts in this city, died at the age of eighty-six after a short illness. In 1879, after studies both in this country and abroad, Mr. Savage was made assistant director at the Metropolitan Museum where he was in charge of the department of classical antiquities. He resigned from this position in 1881 and after an interim in the teaching profession was appointed assistant curator of fine arts at the Brooklyn Museum where he remained until 1912. In the later years of his career Mr. Savage was for a time librarian of the American Numismatic Society and paleographer of the Hispanic Society of America.

LEO MIELZINER

The well known portrait painter, Leo Mielziner, died on August 11 at the age of sixty-five, after a protracted illness. Among the American museums in which the artist's work is represented are the Metropolitan Museum of Art, the Boston Art Museum, the Brooklyn Museum of Art, the Worcester Art Museum, the Cincinnati Art Museum, the University of Delaware and the United States Department of State. In addition to a portrait of Woodrow Wilson, likenesses of Harlan F. Stone, John Bassett Moore and Nathan Abbott are also among the artist's best known works.

After study at the Cincinnati Art Academy, the artist continued his work abroad under foreign masters of the Ecole des Beaux Arts and the Royal Academy at Copenhagen. In addition to lecturing on art on frequent occasions, the Mielziner was an instructor at the Art Students' League from 1913 to 1915. The artist's son, Jo Mielziner, is a prominent scene designer.

F. DIELMAN

On August 15, Frederick Dielman, the oldest member of the National Academy of Design, passed away at the age of eighty-seven. The artist commenced his career as a map maker in the army but after study in the Munich Royal Academy opened up a New York studio where he specialized in figure painting and illustration. The artist gained his widest recognition, however, for work in the mural field, his most representative achievements being the mosaic panels devoted to "Law" and "History" in the Library of Congress. He also executed six mosaics for the State Capital at Des Moines and the large allegory of Thrift in the Albany Savings Bank. Mr. Dielman was president of the National Academy from 1899 until 1910, having been elected to membership in this organization in 1883. He was also one of the founders of the Society of American Artists and one of the charter members of the Fine Arts Federation of New York, of which society he held the presidency from 1910 to 1915.

A special obituary notice of the death of Childe Hassam appears on page 12.

Special Features Of Italian Exhibit Are Summarized

(Continued from Page 3)

ous grandeur of the High Renaissance; and how different from our rather more sound American evaluation of primitive art!

But what masterpieces there were in these three galleries—the Cimabue from the Louvre; the Giotto crucifix from the Arena Chapel at Padua; three panels from Duccio's "Maesta"; two from the Duomo at Sienna, the third, "The Miraculous Draught of Fishes," formerly in the Mackay collection, and now belonging to and loaned by Mr. Samuel H. Kress of New York; the Sassetta polyptych from the church at Asciano—one could go on enumerating them for many more lines. If ever there was an object lesson in the simple grandeur of the Italian masters of the late XIIIth, the XIVth and the early XVth centuries—of the symphony of their coloring and the directness of their line, always in the purest state—it was to be found in these rooms of the Petit Palais. Nowhere could there have been a stronger document to support the development of the most cultivated American taste in the direction of this period of Italian art, and no argument could have been more persuasive to the French on behalf of the simpler yet more purely pictorial values of the Byzantine and Gothic influenced works which they have always neglected in favor of the more sonorous melodies of Raphael and Titian and Michelangelo.

No less impressive, although perhaps more subject to criticism, were the galleries devoted to the XVth century Florentine masters. Here there were such international attractions as the Botticelli "Birth of Venus" (which had to journey all the way from the Uffizi so that one might see, to a hair, just how badly it needs to be freed of thick dirt and many layers of yellow varnish) and the always amazingly dramatic "Derelitta" by the same master from Prince Rospigliosi's collection; the great Pollaiuolo "Tobias and the Archangel" from Turin; and the poignant Masaccio "Crucifixion" from Naples. And, too, there were such vacancies as left by but one work of Domenico Veneziano, by a great sparseness of representation for Piero della Francesca, by but one easel picture of Verrocchio.

Much more conspicuous than absence, however, was the signal complication arrangement of the paintings in these galleries. Hung in three, sometimes in four horizontal tiers, they offered physical problems to the beholder which were scarcely simplified by the constant stream of crowds which poured into these rooms. So it was that paintings highly deserving of attention and study almost escaped notice: among them the Duveen "Madonna" by Domenico Veneziano and the Kress Pesel-



THE VISITATION

By EL GRECO
Loaned by the Knoedler Galleries to the exhibition of Spanish painting which will be held at the Brooklyn Museum.

lino, the latter seeming closer in its temporary milieu to Domenico Veneziano than it has ever appeared before.

In these galleries, too, one saw in great richness the works of Fra Filippo Lippi, of Filippino Lippi and of Domenico Ghirlandaio, giving an extraordinarily lucid view of the period of Florentine art represented by these masters. Such pictures as the Louvre Ghirlandaio "Portrait of an Old Man and his Grandson," seen at the Petit Palais in a sharper light than it was visible in previously offered, especially, an index to the draughtsmanship and condition of other easel pictures of this period, especially many in American collections.

Among the XVIth century masters, one of the chief lessons of the exhibition was that of the high quality of Rosso Fiorentino, especially in his great "Deposition" from Volterra. Bronzino, too, emerged with high honors: a wall covered with portraits by him and Pontormo served only to verify the former's superiority and his really remarkable acceptance of Flemish influences to the extent that his portraits, seen in a group, reveal a psychological penetration of their sitters with which the artist is not generally credited.

The early Ferrarese masters, like

Cossa and Roberti and Costa and Tura, came off, as always of late, with the appreciation due them as the leaders of a school which must take rank directly after Florence and Venice in the last two-thirds of the XVth century. Here, as in the great Ferrara exhibition of two years ago, there was patent their adaptation of Venetian coloring to a scheme dictated by their own peculiar clarity of design and line.

Perugino and Fiorenzo di Lorenzo, of all the Umbrians, were seen to best advantage, and were eloquently championed by their works exhibited as the creators of an art to be preferred by some to its culminating master—Raphael, represented exclusively in the Salle d'Honneur.

What a room, this Salle d'Honneur! There is no space here to mention even the collection of world-famous masterpieces which met again on the walls of this room, nor is it likely to be necessary, for nearly every daily newspaper of the world has reproduced or mentioned a few of these pillars of Italian painting. One can do no more than to recall the incredible coloring and preservation of the Giorgione "Judith" from Leningrad, and the same master's "Young Man" from Budapest; of the rhapsodic impressionism of the Tintoretto "Susanna" from Vienna; of the superb lyric quality of the Titian "Flora" and the "Two Lovers."

It is curious how, even in this great room, the Venetian masters stand out so emphatically and boldly—and there still must be mentioned at least two

magnificent works by Giovanni Bellini and two others by Andrea Mantegna—one of them the "Dead Christ" from the Brera which here, more than ever, greeted the beholder with a dramatic impact unsurpassed by any painting of its period. In speaking of the Venetian group, it would be overlooking one of the greatest moments of the exhibition not to mention the completely XVth century Venetian room which was the antechamber to the Salle d'Honneur. Its group by Antonello da Messina—the Palermo "Madonna," the Antwerp "Calvary," the Borghese and the Louvre portraits of men, and, perhaps greatest of all, the Trivulzio "Man" lately acquired by the Turin Museum, which rivals a Greek sculpture of the great period of compactness and subtlety of expression—alone made it one of the centers of the show. And, in addition, there were Mantegna's wonderful predellas for the San Zeno altarpiece, here gathered together from Tours and the Louvre; the exquisite group by Carlo Crivelli, including the enchanting Strasburg "Nativity" and the "Madonna" from the collection of Mr. Jules S. Bache of New York, formerly in the Northbrook Collection; and other great works by Giovanni Bellini and Lorenzo Lotto and others.

Between the Venetian and Lombard groups stood the works of Bartolomeo Veneto; his male portrait from the Corsini Gallery, Rome, and the handsome female portrait from the Contini-Bonacossi Collection, formerly in the Doria Palace in Genoa. The Lombard group itself—headed, of course, by the Leonardo da Vinci works in the Salle d'Honneur—was an interesting one, exhibiting with great lucidity, beside Bartolomeo Veneto, the whole circle around Leonardo: Luini, Ambrogio da Predis, Solaro, Sodoma, and so on, only, in the end, to emphasize the ineffectuality, the weakness, the—one can really say—second-class value of these pupils next to the peculiarly individual style of their master. And, one is finally tempted to ask, was this a painting style at all? Or was it perhaps a highly specialized outlet for the emotions of a great genius, an art which was not art but specifically a form of metaphysical handwriting—which became only slightly more than a mannered chiaroscuro when practiced by uninspired pupils? The answer to this in Paris seemed to me a positive one.

The other lessons of the paintings at Paris were rather on the side of emphasizing or clarifying masters who somehow seem never to have received, in America particularly, their just due of recognition. The splendid group of works by Caravaggio, for example, was eloquent proof of the greatness of this painter. No less apparent was the pe-

culiar, Gothic clarity of Moroni, who, as a master of fact, is excellently represented in the Metropolitan Museum of Art.

Among the XVIIIth century masters, it was Piazzetta who took the surprise honors. Before Paris he was recognized, it seems to me, only in Venice as the great delineator of the human figure and the master colorist he really was. In Paris he emerged almost next to Tiepolo as one of the really great masters of the *settecento*. Guardi's greatness needs no new revelations, but he has seldom seemed to as great advantage as in the extensive group of his masterpieces loaned by M. Gulbenkian of Paris, among them a pair of the finest Guardi's I have seen.

And all this has been only the paintings! What of the drawings, the sculptures, the objets d'art? The drawings, for one thing, were so extensively represented that they alone will require pages of study and, in some cases, retribution.

The sculptures, on the other hand, were in nearly each case works so famous that even further mention seems superfluous: among them the Verrocchio "David"; the Donatello "Amor" and "St. Louis of Toulouse" and "Erasmus d' Narni"; a vitrine filled with Riccio and other Paduan bronzes, among them the magnificent "Boy" from the Balsilevsky Collection of Moscow recently acquired by the Louvre; plaques by Cellini and Ghiberti and Agostino di Duccio. Here, too, the organizers of the exhibition deserve praise for their arrangement—the sculptures formed a handsome panorama in the marble halls of the Palais.

Among the objets d'art, an interesting and noteworthy event was the exhibition together, probably for the first time since they parted company almost five hundred years ago, of the famous niello plaque by Maso di Finiguerra from the Bargello—the most famous example of the rare Renaissance nielli—with the proof the artist took of its engraving before he filled in the latter, now in the Bibliothèque Nationale. These documents of what was, according to Vasari, the invention of printing from engraving, formed one of the most engrossing exhibits at the Petit Palais. There is not enough space even to begin to describe the superb Maurice de Rothschild collection of Renaissance rock-crystal; the magnificent embroideries and tapestries; the gold and silver works; and the splendid Renaissance jewelry.

What remains, finally, is, as I have said, the impression of a grandeur, of a wealth of art never before brought together—seen, it must be admitted, under great difficulties. But, most important, the fact remains that it was seen.



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Brilliant Career Of Childe Hassam Comes to a Close

Childe Hassam, who during his unflaggingly active career of fifty years received almost every honor that an American artist could aspire to, passed away on August 27 at the age of seventy-five. He had been ill for nearly a year and since last fall had remained in the XVIIth century Easthampton farmhouse, where he died.

A lover of light and a painter who gave utterance in all his work to a temperamental joy in life and nature, Hassam was one of the rare men who are endowed with an eternally young spirit. Although his passing was deeply mourned by art lovers and fellow artists throughout the country, the wide representation of Hassam's works in American museums ensures a living remembrance of his personality and its expression in many moods. Long before the days when the American scene became popular, Hassam found his favorite themes in England, New York and Long Island. New York was always to him a tremendously exciting city, full of amazing color and thrilling contrasts of mass and shadow. But he loved equally the rough coasts of Maine and the tranquil beauty of the rolling hills and gentle towns which dot the New England countryside.

Hassam's talent seems to have flowered naturally and his tremendous oeuvre and unceasing energy were an inevitable expression of his health and delight in the world, rather than of any conscious search for fame.

It is said that the artist valued far more than honors and awards, the knowledge that his art always remained in the vanguard with the paintings of much younger men, who regarded him as a contemporary in spirit if not in years. He attained, however, a rare degree of financial success, and it is said that during 1920 his income from painting amounted to \$100,000.

Hassam, who was of Puritan stock, was born in Boston, the son of a prosperous merchant deeply interested in the collecting of antiques. He began to paint at an early age and was encouraged by his father, who sent him to the Boston Art School where he worked with that gusto which was so characteristic of his entire career. After a short period in commercial art, Hassam went to Paris in 1883, where he studied under Boulanger and LeFebre. Although from the purely technical point of view he learned a great deal from the French Impressionists, the current prestige of European scenes did not affect him in the slightest. He loved America and found New York more beautiful than Paris.

Upon returning to this country, Hassam cast his lot for a time with a group called the Society of American Painters. Soon, however, he broke away to found the Ten American Painters with J. Alden Weir, Twachtman, Dewing and others, whose first joint exhibition caused a furore in the art world. However, despite this alliance with more or less radical causes, Hassam was elected to the Academy in 1906.

Although primarily a painter of nature, Hassam found a continuous source of inspiration throughout his career in the streets of New York. His series of flag pictures, done during the World War, are especially remembered for their brilliant color and



THE LATE CHILDE HASSAM

striking design. He also painted sunlit interiors with figures and occasionally essayed landscapes with nudes of which the most striking was "Adam and Eve Walking Out on Montauk Point in Early Spring" which caused considerable excitement in the 1925 Academy show. In the later years of his life, Hassam turned for the most part to scenes around Easthampton and also devoted himself more intensively to etching than in any other period of his career.

Hassam's first awards came from foreign countries, the Paris Exposition having honored him with a bronze medal in 1889 and the Munich exhibition with a gold medal in 1892. America, however, followed swiftly with her recognition and the following list is evidence of the continuous stream of awards which came to Hassam in his native land from 1892 to 1935:

Gold medal of the Philadelphia Art Club, 1892; medal, Chicago Exposition, 1893; prize, Cleveland Art Association, 1893; Webb prize, Society American Artists, 1895; prize, Boston Art Club, 1896; medal, Carnegie Insti-

tute, Pittsburgh, 1898; Temple gold medal, Pennsylvania Academy Fine Arts, 1899; silver medal, Paris Exposition, 1900; gold medal, Buffalo Exposition, 1901; gold medal, St. Louis Exposition, 1904; Thomas B. Clark prize, National Academy, 1905; gold medal, Carnegie Institute, Pittsburgh, 1905; Carnegie prize, Society American Artists, 1906; Walter Lippincott prize, Pennsylvania Academy of Fine Arts, 1906; Jennie Sesnan gold medal, Pennsylvania Academy of Fine Arts, 1910; Third W. A. Clark and Corcoran bronze medal, Corcoran Gallery, Washington, 1911; First W. A. Clark and gold medal, same, 1913; Hudnut prize, American Water Color Society, 1919; water color prize, Philadelphia, 1920; gold medal of honor, Pennsylvania Academy of Fine Arts, 1920; gold medal, Sesquicentennial Exposition, 1926; Pennell medal, Print Club, Philadelphia, 1931, and the John Elliott Memorial Prize "for the greatest poetic imagination," Newport Art Club, 1935.

Several canvases by Childe Hassam are in the Metropolitan Museum. Others of his works are in the Art Institute of Chicago, the Brooklyn Museum, the Boston Arts Club, the Buffalo Fine Arts Gallery, Carnegie Institute, Corcoran Gallery, Cincinnati Museum, City Art Museum of St. Louis, Detroit Art Institute, Freer collection, Indianapolis Institute, Museum of Fine Arts, Boston, the Portland Art Museum, Pennsylvania Academy of Fine Arts, Savannah Museum, Smith College Museum, Walters Gallery, Baltimore, and the Worcester Museum. He is represented abroad in the Luxembourg.

One of the final honors of Hassam's career was the award tendered him last year of the American Art Dealers' Association medal. Many of Hassam's enthusiasms and pet aversions as well as an informal survey of events in this country since 1900 were chronicled in his lively article entitled "Twenty-five Years of American Painting" which appeared in *THE ART NEWS Supplement* of 1928.

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Sept. 2, 1935

The ART NEWS
20 East 57th Street
New York City

Gentlemen:

I have received a letter from an elderly lady, Miss Mary Garey of Havre de Grace, Maryland, appealing to me for advice. This lady has abscessed ears and is growing deaf, but I believe she has valuable heirlooms in the way of antiques and a few pieces of jewelry. She, in a letter to me, claims that they have been appraised. There is no doubt, to my mind, that your readers might be interested in the heirlooms enumerated by this old gentlewoman who is merely parting with them because she is forced to adopt this course, rather than to accept relief. In her letter to me, she has admitted that "it seems disgraceful..."

I believe the woman has certain valuable cameos, according to her description and a Chippendale mirror which may be of some value...

It occurred to me, therefore, that your readers are the people who would be in search of valuable pieces, cameos, etc., and maybe this letter will not only help the lady, if it is published in your columns, but it may help some of your readers who are in search of such heirlooms. I read all mail and I can generally tell by the writing when the people are sincere and are really up against it. This woman, to my mind, is desperate and needs help...

It would give me deep, abiding pleasure if, through your columns, you can help this lady by bringing the right people to purchase her heirlooms. Her letter seems like the last cry of the old school, and I for one say let's hold on to it with everything we've got.

Thanking you for any consideration which you give the matter, I beg to remain,

Sincerely,
PERCY L. CROSBY

EASTPORT

There is some common in art circles that the building of Quoddy Dam will work havoc with the odd vistas of old fish houses silhouetted against a background of choppy sea and emerald islands. But in the opinion of this writer, the coming of the dam will tend to conserve and restore the old town, much in the manner that Williamsburg, Virginia, has had the breath of life put back into its Jacobean facades through the efforts of the president of William and Mary College and the interest of John D. Rockefeller, Jr. Of course, the colony is likely to increase greatly in size, but the docks and waterfront, the avenues of stately elms and friendly homes with sunbursts in leaded glass over the main entrance will remain.

Many newcomers enjoyed their summer sketching here this season and the art school founded by George Pearse Ennis is in a flourishing condition. The exhibition following the summer semester attracted many visitors to Eastport and the adjacent country, notably Professor and Mrs. V. Simkovich, Mayor Roscoe Emery, Mr. and Mrs. Frank Wadsworth, Mrs. Shea, Dr. Holmes (who has a choice collection of oils and water colors by artists visiting Eastport), Mrs. and Miss Hume, Mr. and Mrs. Coggeshall and others.

Among the artists exhibiting were Mr. Robert Craig, Oscar Julius, Maurice Frantz, Mabel DeBea King, Fran-



"APPARITION OF THE VIRGIN"

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Loaned by the Knoedler Galleries to the exhibition of Spanish painting which will open the first week in October at the Brooklyn Museum.

Ces T. Bowman, Grace M. Knox, Jessie Maxon, R. W. Huntington, Miss Anna Schadt, Elsie Z. Wilde, Mrs. Wayne Hall, Elinor Plumley, Harriet S. Howard, G. Worster, M. F. Byington, M. C. Race, S. S. Henoch, M. Woodworth, Miss S. S. Henoch and Mrs. Atwood Ennis, Mr. Leonard Dyer held a one-man show of water colors and oils at Welshpool on the Island of Campobello that was one of the events of the season.—G. FRANK MULLER.

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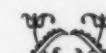
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Calendar of Exhibitions in New York

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Arden Galleries—Garden sculpture, old and modern paintings, furniture.

Argent Galleries, 42 West 57th Street—Exhibition of the National Association of Women Painters and Sculptors, to October 1.

Isabella Barelay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Brooklyn Museum, Eastern Parkway—Paintings by Seven Hungarian Artists; special show of work done under the E. R. B. Works division; loan exhibition of Spanish art opening October 5.

Ralph M. Chait, 600 Madison Avenue—Chinese art objects.

Decorators Club Gallery, 745 Fifth Avenue—Decorative panels in copper, brass and aluminum to September 28.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Special exhibition of XIX and XX century French paintings.

Durlacher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrich-Newhouse Galleries, 578 Madison Avenue—Portraits and landscapes by old masters.

Daniel H. Farr, 11 East 57th Street—Antique furniture, silver and porcelains.

Ferargil Galleries, 63 East 57th Street—Special exhibition of paintings and sculpture by a group of eighteen American artists.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapesries, textiles, furniture, works of art, paneled rooms.

Gallery for French Art, Rockefeller Center—Permanent exhibition of French art.

Frederic Frazier, Inc., 9 East 57th Street—Paintings by old masters.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of progressive XXth century artists, paintings by Charles G. Shaw.

Edward Garratt, Inc., 485 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Annual Founders' Show.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Marie Harriman Gallery, 61 East 57th Street—French and American art in oil, watercolor and gouache.

Arthur H. Harlow & Co., Inc., 620 Fifth Avenue—Fine etchings and engravings by old and modern masters.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Medieval and Renaissance.

Kennedy Galleries, 785 Fifth Avenue—Group exhibition of American paintings.

Kent-Costikyan, Inc., 711 Fifth Avenue—Permanent exhibition of antique and modern rugs from rug-making countries throughout the world.

Keppel Galleries, 16 East 57th Street—Prints by old and modern masters.

Kleemann Galleries, 38 East 57th Street—Specially selected prints by Childe Hassam, Albert Sterner and Eugene Higgins; paintings by American artists.

Knoedler Galleries, 14 East 57th Street—Paintings by old masters and French impressionists; fine prints of two centuries.

Theodore A. Kohn & Sons, 608 Fifth Avenue—Oils by Jeffrey K. Lerey; oils and black and whites by Paul Busch, to October 11.

Krnushay Galleries, 680 Fifth Avenue—Works by American artists.

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McDonald Galleries, 665 Fifth Avenue—Etchings and engravings, old and modern, artists' drawings.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Loan exhibition of Oriental rugs and textiles, through September 15; prints by William Hogarth, through August 31; Egyptian acquisitions, 1933-34.

Milch Galleries, 108 West 57th Street—Group exhibition of paintings by contemporary artists.

Montross Gallery, 785 Fifth Avenue—Paintings by Glen Cooper Henshaw to September 28.

Roland Moore, Inc., 150 East 55th Street—Rare Chinese art.

Museum of Modern Art, 11 West 53rd Street—Summer exhibition of paintings, watercolors and drawings from the Rockefeller gift; XXth century paintings of the school of Paris; selections from the permanent and Bliss collections, to September 30. Paintings by Fernand Leger, beginning October 2.

Museum of the City of New York, Fifth Avenue at 104th Street—"New York in Fiction," etchings and lithographs; "XVIIIth Century Costumes in Settings of the Period."

J. B. Neumann, Inc. (New Art Circle), 500 Madison Avenue—Living art, ancient and modern.

Newark Museum, N. J.—Tibetan art; modern American paintings and sculpture from the Museum collection; European decorative arts from the Museum collection through September; drawings of historic houses in New Jersey made under the E. R. A. Historic Buildings Survey, to October 6.

New School for Social Research, 12th St.—Sculptural and architectural sketches and designs for public projects.

New York Public Library, Central Bldg.—Special exhibition of etchings and lithographs by Walt Kuhn. Fortieth anniversary exhibition; exhibition of modern color prints; color illustration; "Canada"—a comprehensive exhibition of historical material from 1534 to 1867.

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Reinhardt Galleries, 730 Fifth Avenue—Old masters, modern French and American contemporary art.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 36 West 50th Street—Exhibition of Imperial Russian treasures.

Schwartz Galleries, 507 Madison Avenue—Prints by modern artists.

Scott & Fowles, 745 Fifth Avenue—XVIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

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Tom Ying Galleries, 5 East 57th Street—Chinese art.

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Yamanaka Galleries, 680 Fifth Avenue—Antique Chinese painting, sculpture and jades.

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